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SOCIAL AND AUDIOVISUAL MEDIA IN THE HERMENEUTICAL CIRCLE

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THEORY OF RECEPTION

- 1) **The naïve reading:** reading based on expectations.
- 2) **The negotiated and dialogical reading** – “the dialectic of expectations” (1984, p. 175). - results in questions and answers about the text.
- 3) **The critical reading** – creates a further distance as a effect of the dialogical reading.

Cf. Paul Ricoeur: *The World of the Text and The World of the Reader* (1984)

THREE TYPES OF READERS ON YOUTUBE

Three types of participation!
(e.g.. the “90-9-1” rule – cf. Van Dijck 2009)

- **The reader** (the traditional viewer)

- **The commenting reader**

- 1) Reading and identification of YT conventions
- 2) Participation in YT community.
- 3) critical distance towards the video

- **The creating reader**

- 1) Reading and identification of YT conventions
- 2) Participation in YT community and the role as a YouTuber.
- 3) creative input for improved performances:
self-reflection (e.g. acknowledging critical comments)

THE DIALOGICAL READING

The commenting (and the creating) reader

YT as a medium platform provides an unique space for dialogical engagement with texts in the YT community: commenting, subscribing and creating as well as linking.

One result of this is phatic communication merged as a function of “**sociability**” (Simmels 1950).

The creating reader

YT as a medium platform forges meta-communicative, self-presentational behaviour and increasing demands for transparency.



a performative mode of authenticity

TEXT PRODUCTION OF THE COMMENTING READER

Creation of new meaning - The commenting reader

- “Social mechanism of reputation” (Danath & Boyd:2004:73)- The act of detecting frauds generates meaning.
- Video responding (adaptation of new online identity “produsage”) and co-creativity (Ex. Mashup-culture that opens up for a new type of collaborative reading (Wentzer 2006)).

TEXT PRODUCTION OF THE CREATOR

Creation of new meaning The commenting reader

The creator receives input that produce and re-formulate creativity.



This results in:

Self-reflexivity - Shaping an artist in the mirror of the audience –

➡ On-going identity formation and transformation of the self.

➡ Creation of new videos.

EXAMPLE OF A THREE STEP READING PROCESS PHILIPDEFRANCO (VLOGGER)

- 1) Creating Vlog series
- 2) Adaptation of a performative role as a Vlogger through engaging with YT-community.
- 3) Engaging with audience and media public (BBC article) 
Critical response to the article and comments 

Return to step 1); A new a self-reflexive and self-critical video that communicates transparency and authenticity.

Critical comment writers:

you frm youtube is long gone thanks to people like u phil...its all ads and product placement, big production and all that shit...you make a lot of money def more than 100k with like what 5 channels...utube used to be personal n shit now its like tv or pop music

Funny how there's a lot of more haters now since Phil has been mentioned on BBC,

Phil's response; ***"The main thing is maintaining 100% of your review"***

MAKING SENSE OF YOUTUBE

Lack of regulating cultural institutions.

➔ differentiated and decentralised institutions

➔ User-defined navigation processes.

- **Folksonomies**
- **“Social mechanism of reputation”**

- **Performative authenticity:**

The discussion and creation of meaning emerges from the question of authenticity that poses as a paradoxical co-existence of search for authenticity and demands for entertainment.

CRITICAL PERSPECTIVE

The future of YouTube?

The emergence of pro-am-culture (Leadbeater & Miller 2004) emphasises the increasing gap between creators of UCG and its audience – YouTube transformed into a competitive platform based on visibility?

➡ undermining the influence of the dialogical reading?

Transformation of sociability into a strategic marketing tool?
Reconfiguring sociability as simulation?

UCG a YT Bubble?